

CATALOG OF THE COLLECTIONS  
*THE SHRINE TO MUSIC MUSEUM*  
Volume II



Instruments of Burma, India, Nepal,  
Thailand, and Tibet

**FRONT COVER PHOTO:** No. 2375. Saung gauk, Burma, 20th century. Doeskin soundboard, sixteen strings, richly decorated with bits of mirrored glass and gilt. Foundation purchase (Beede Fund), 1978.

photo © H.K. Barnett

*INSTRUMENTS OF BURMA,  
INDIA, NEPAL,  
THAILAND, AND TIBET*

*by  
Thomas E. Cross, B.A.*

*Dedicated to Dr. Grace L. Beede*

THE SHRINE TO MUSIC MUSEUM  
CATALOG OF THE COLLECTIONS, VOL. II  
André P. Larson, Ph.D., Editor

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# INTRODUCTION

The Shrine to Music Museum & Center for Study of the History of Musical Instruments was established at the University of South Dakota in 1973. Among its holdings are more than 3,500 musical instruments, plus an extensive library of books, music, periodicals, photographs, sound recordings, and related musical memorabilia.

Unlike most other musical instrument museums and collections, which specialize only in one or two of three broad areas—American, European, and non-Western instruments—The Shrine to Music Museum has substantial holdings in all three areas. Its comprehensive collections include representative instruments from most of the world's cultures and historical periods, and it is the purpose of this series of catalogs to provide information about those collections for the benefit of researchers everywhere.

As in Volume I, it was decided to devote the majority of available space to photographs of the instruments. The given measurements are meant only to indicate the approximate size of each instrument. There are those who might argue that these volumes thus constitute a "photographic checklist," rather than a catalog in the traditional sense. Be that as it may, it is our position that misunderstandings caused by differences in terminology, inadequate translations, and so on, can best be alleviated by providing clear photographs which allow individuals to make their own judgments (written requests for more specific measurements, detailed photographs, and other information will, of course, be answered by the Museum).

Individuals who have cataloged non-Western instruments know that one is faced with a plethora of different names and spellings for similar instruments. Playing techniques also vary, even within relatively restricted geographical areas. In preparing this volume, the relevant literature was consulted carefully and extensively. Preference was given to information provided by those with actual experience in the field. But, in the end, contradictions continued to exist and arbitrary decisions sometimes had to be made.

The Museum continues to collect. For instance, since the publication of the first volume of the catalog, **Keyed Brass Instruments**, the Museum has acquired several fine instruments of that type, including an ophimonocléide (No. 2888) by J. B. Coeffet, Chaumont-en-Vexin, France, ca. 1828-30; a superb upright serpent (No. 2889) with dragon-head bell by Sautermeister & Müller, Lyon, France, ca. 1830 (Gift of Frederic H. and Elisabeth F. Burt and children, Jackson, Michigan, 1981); and, an important soprano ophicleide (No. 3127) by Adolphe Sax, Paris, mid-19th century. Future editions of the catalogs will be updated to reflect the Museum's more recent acquisitions.

Funding for this volume was again provided by The Shrine to Music Museum Foundation through the Beede fund. We are grateful for that generous support. The black and white photographs were taken by Gary M. Stewart, Conservator, in the Museum's conservation laboratory. Subsequent volumes will continue to be published with the same format so that eventually they can be bound together into a single catalog.

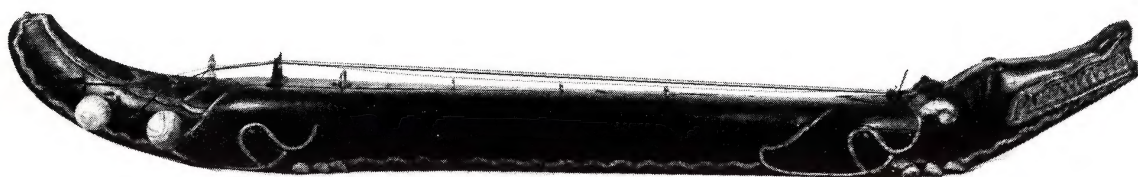
November 1982

André P. Larson  
Director



No. 2676. Tro and bow, Burma, 19th century. A hybrid instrument which shows both Eastern and Western influences. The hardwood body, painted black, is shaped like a violin, with narrow, cane ribs. The intricately-carved head appears to be a male dancer, presumably Burmese. Decorated with bits of mirrored glass and mother-of-pearl, gilt, and red and green paint. Played in an upright position with underhand bowing. Three strings. Height, 92.5 cm. Bow length, 52 cm. Formerly in the Eugene de Bricqueville collection, Paris. Foundation purchase, LeRoy G. Hoffman gift, 1980.

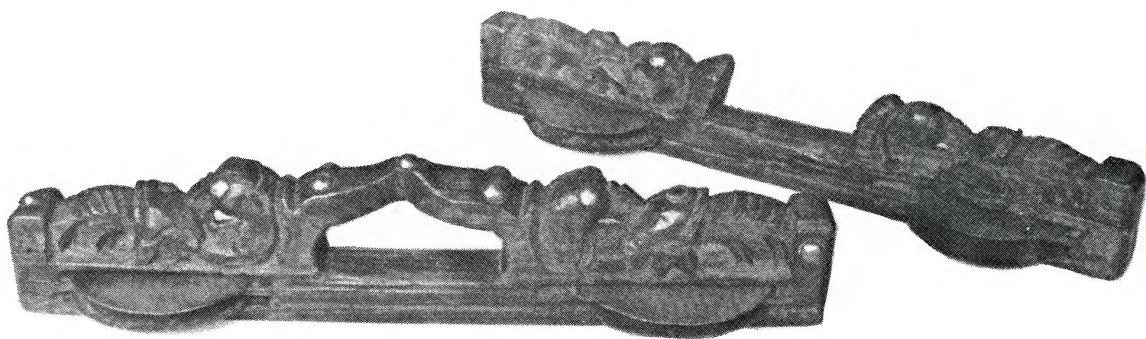




No. 2618. Mi gyaun, Burma, 19th century. A crocodile-shaped zither associated with the Mon people of southern Burma. Decorated with gold paint and colored glass. The ivory-mounted tuning pegs are carved in the shape of lotus bulbs. Played with a plectrum. Three strings; four raised, brass frets. Length, 79 cm. Foundation purchase, Beede fund, 1979.



No. 2375. Saung gauk, Burma, 20th century. A highly-decorated arched harp, originally associated with Buddhist royal dynasties, now the national instrument of Burma. The neck is from the curved root (gauk) of the sha tree, the body is traditionally made of padauk wood, and the resonator is deer skin. Decorated with gilt, bits of mirrored glass, and red and black paint. Sixteen hand-twisted silk strings, with cotton, tasseled tuning cords. Four sound holes. Length, 31.5 cm; height, 20.5 cm. Foundation purchase, Beede Fund, 1978.



No. 1527 a/b. **Kartal**, Uttar Pradesh, India, 19th/early 20th century. A pair of wooden rattles with flat, brass jingles pinned into the body. Embellished with brass studs and stylized bird figures. The instrument is common throughout India, but the bird motif is indigenous to Uttar Pradesh. Used to accompany religious singing and some stringed instruments. Length, 28 cm. Foundation purchase, 1977.

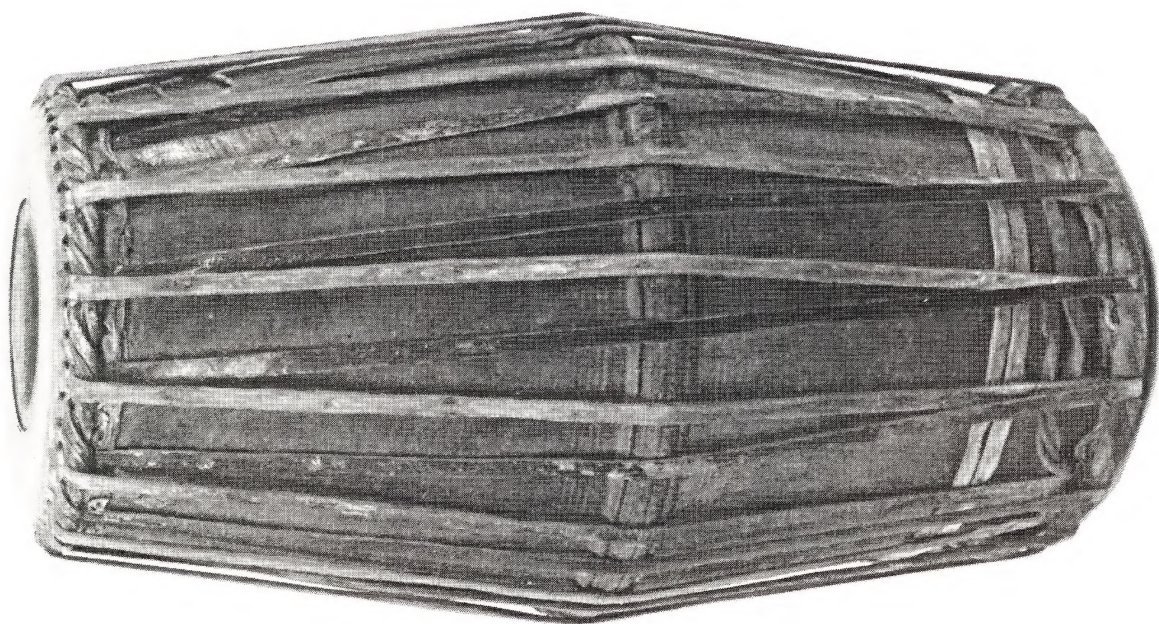


No. 2326 a/b. **Ghungghroo**, Rajasthan, India, 19th century. A pair of ankle rattles made of cast bronze with four metal pellets inside of each. Used by Nautch female dancers as an integral part of their dances. Worn around the ankles, the **ghungghroo** articulate the dance steps and heighten the rhythmic intensity. Diameter, 13.5 cm. Foundation purchase, Rawlins fund, 1977.



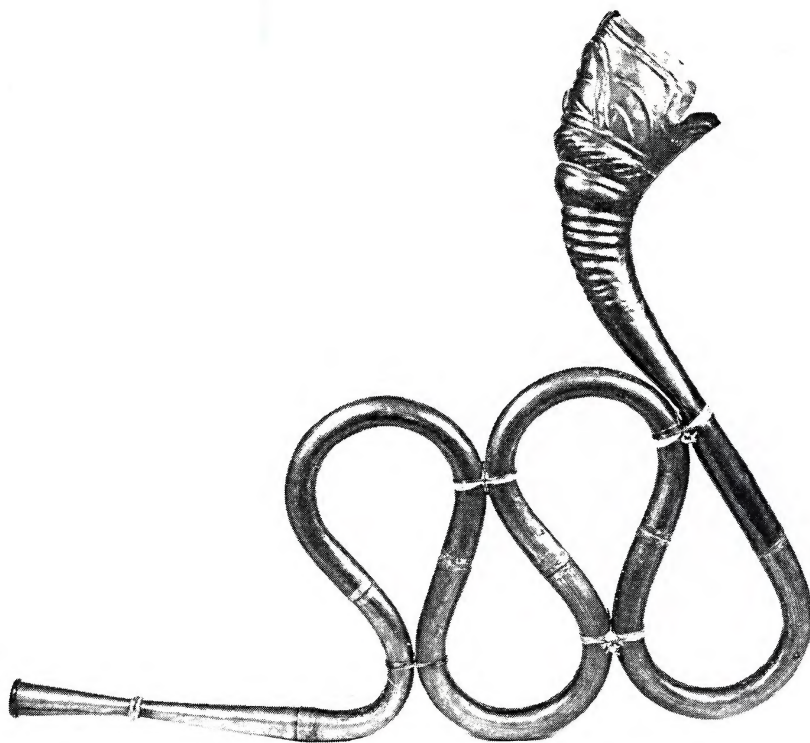


Nos. 1188-9. **Tabla** (left) and **Baya**, northern India, early 20th century. A pair of drums (actually, the term, **tabla**, is most often used to refer to the pair) used in Hindustani classical music. The wooden, tapered **tabla** is played by the right hand and the copper, bowl-shaped **baya** is played by the left. A variety of tones is produced by combining different strokes on different areas of the multiple-membrane heads. The traditional tuning mixture of flour, water, and iron filings is replaced on these instruments by rubber pads. **Tabla** height, 29 cm; diameter, 16.5 cm. **Baya** height, 20 cm; diameter, 21.5 cm. Arne B. Larson Collection.

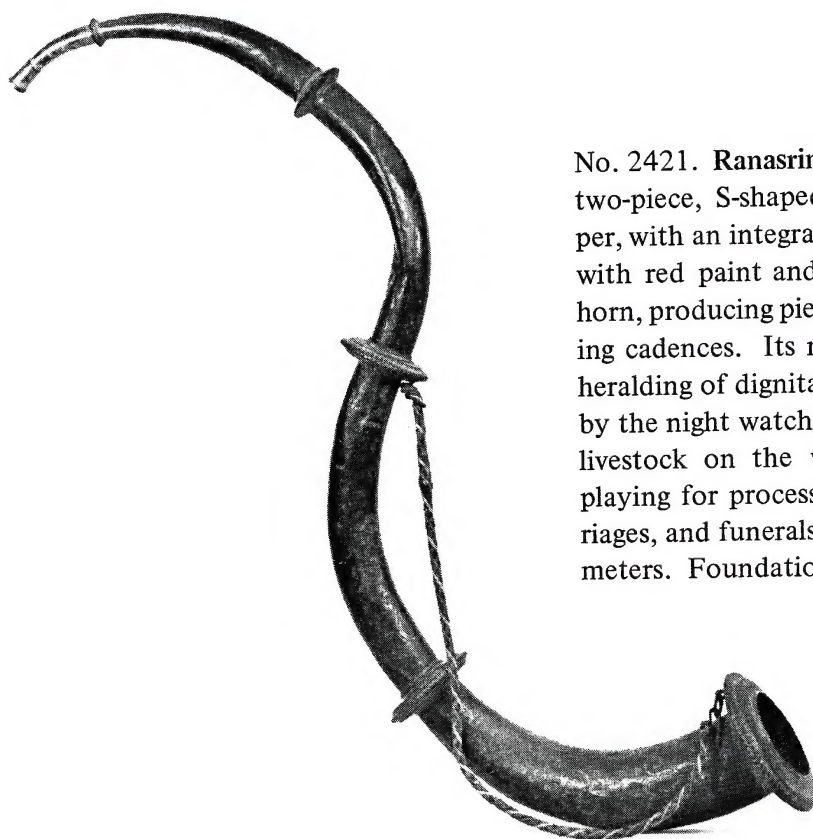


No. 1190. **Mridanga**, southern India, early 20th century. A two-headed drum traditionally made of jackwood, used to accompany singers of Karnatic classical music. The heads are normally tuned in octaves and are similar to those used on the **baya** and the **tabla**. When played, the drum is held horizontally on the lap. The position and the force of the damped or undamped strokes produce seven distinct tones. Length, 47 cm; diameter of left head, 16.5 cm; diameter of right head, 17 cm. Arne B. Larson Collection.





No. 1234. **Nagphani**, northern India or Tibet, 20th century. A serpentine horn of brass with a human face in repoussé on the copper bell. There are six pieces of tubing, including the integral mouthpiece, and the four loops are tied together with cloth strips and wire. Probably used as a signal horn. Length of tubing, ca. 1.5 meters. Arne B. Larson Collection (gift of Lowell Thomas).



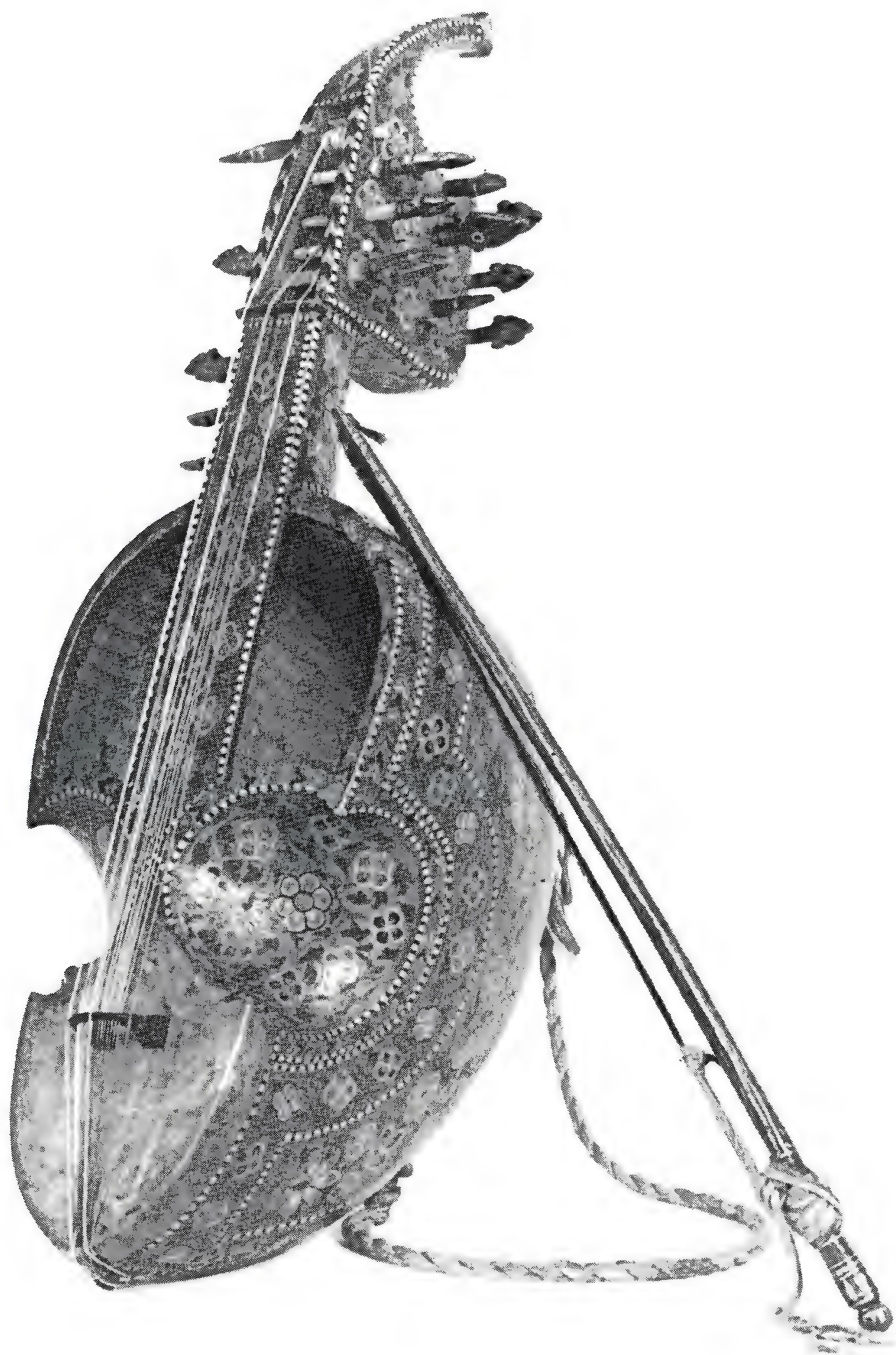
No. 2421. **Ranasinga**, India, 19th century. A two-piece, S-shaped horn of hammered copper, with an integral mouthpiece. Embellished with red paint and varnish. Used as a signal horn, producing piercing high notes and wavering cadences. Its many functions include the heralding of dignitaries, the signaling of sunset by the night watchmen, and the controlling of livestock on the way to market, as well as playing for processions, temple services, marriages, and funerals. Length of tubing, ca. 1.4 meters. Foundation purchase, 1978.

Nos. 1191/2. **Ottu** (left) and **Nagasvaram**, southern India, early 20th century. A pair of conical-bore, double-reed instruments with separate, turned, flaring bells. Traditionally made of dark, close-grained **chandanna** wood. Used in ensembles and for temple services in southern India. Always played as a pair; the **ottu** provides the drone and the **nagasvaram** (seven finger holes and five tuning holes) is the melody instrument. **Ottu** height, 81.5 cm; bell diameter, 9.5 cm. **Nagasvaram** height, 82 cm; bell diameter, 12.5 cm. Arne B. Larson Collection.



No. 1193. Flute (indigenous name unavailable), northern India, 19th century. An end-blown, cylindrical flute of bamboo, decorated with painted flowers and a snake, wound around the flute, which is carved as an integral part of the instrument. End-blown flutes are rare in India, except for parts of the north and west. When played, the instrument is held out in an almost horizontal position and the player employs his voice as a drone. Five fingerholes. Length, 86 cm. Arne B. Larson Collection.



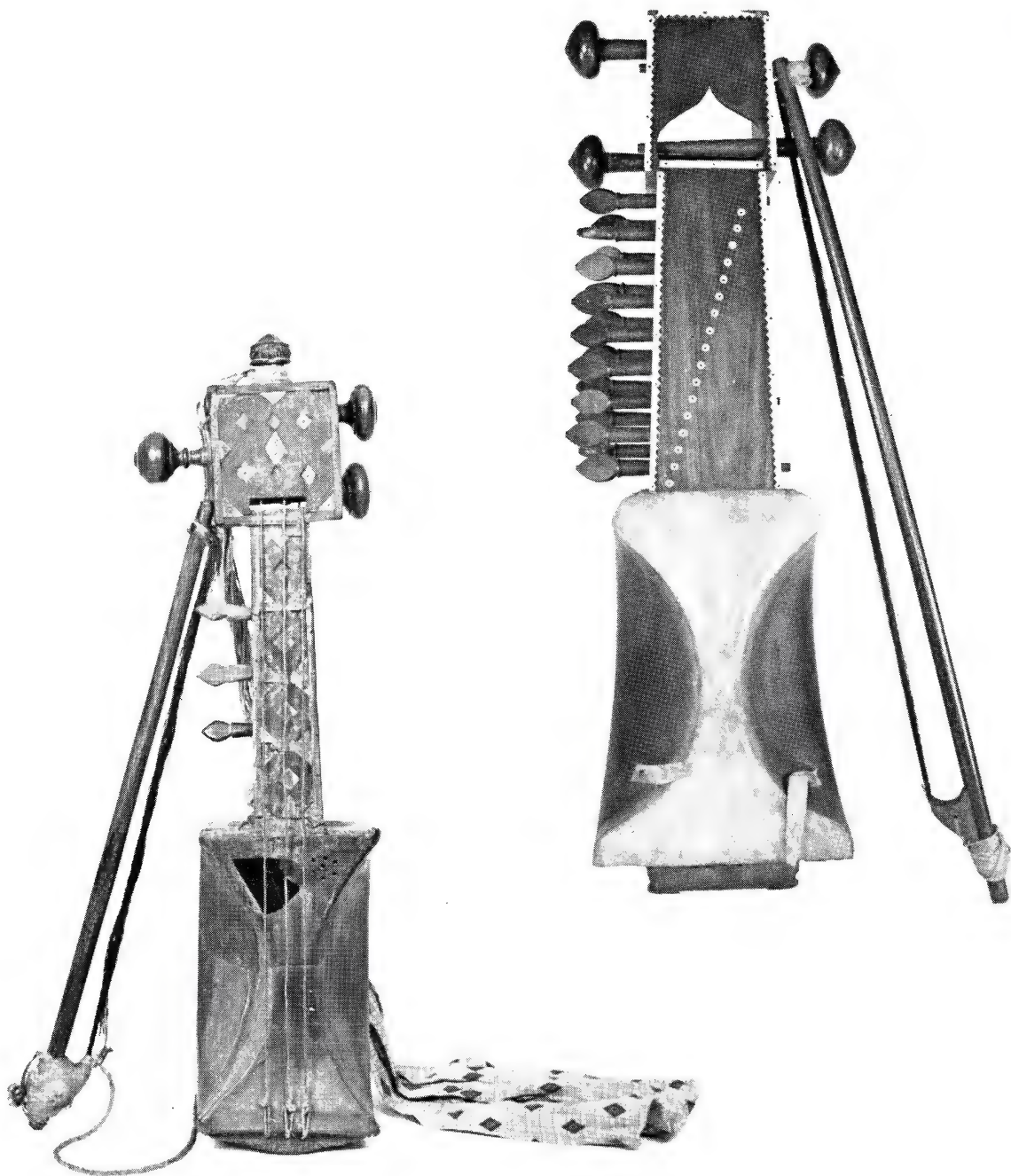


No. 3078. **Sarinda** and bow, northern India, 19th century. A bowed, vertically-held instrument carved from a single block of wood, with separate fingerboard, short neck, and sharply incurved sides. Parchment commonly covers only the lower half of the resonator. A folk instrument used for solo playing. This particular **sarinda** is an elaborate example. It is covered with hand-painted flowers and leaves and has seventeen sympathetic strings of brass and steel, in addition to the three principal gut strings (and there is evidence that this instrument originally had four). Height, 74 cm. Length of bow, 51 cm. Foundation purchase, 1982.





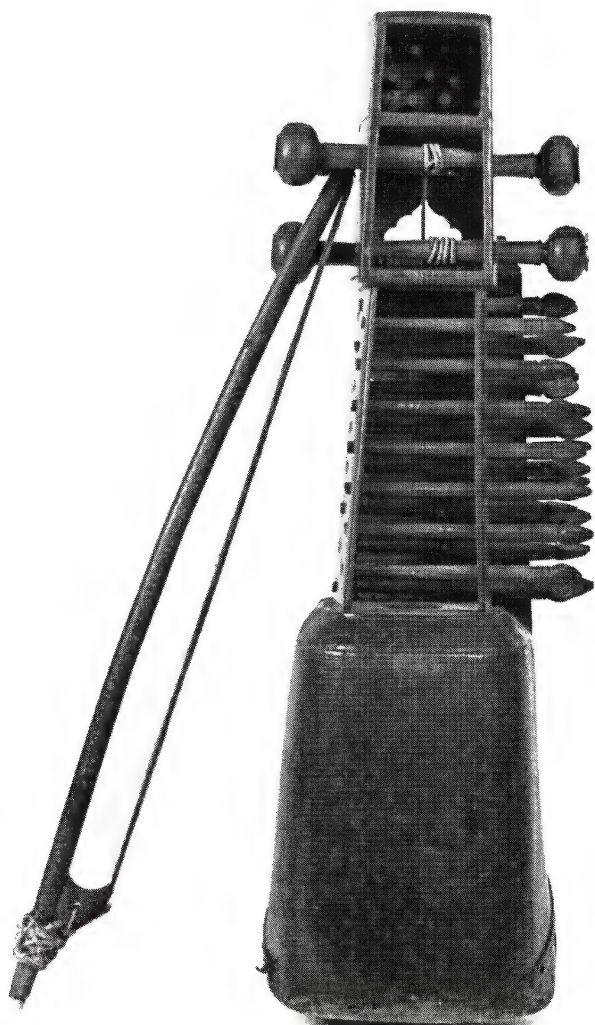
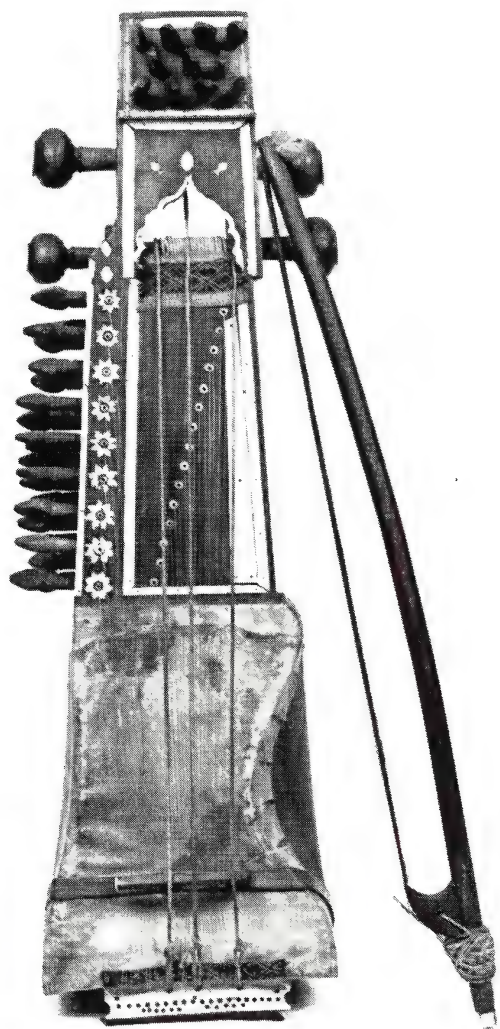
No. 2605. **Sarinda**, Bengal, India, early 20th century. This simple instrument, without sympathetic strings, is a more typical **sarinda**, although the parchment covers the entire belly of this example. The carved peacock is a motif characteristic of Bengal. Three gut strings. Height, 63 cm. Foundation purchase, 1979.



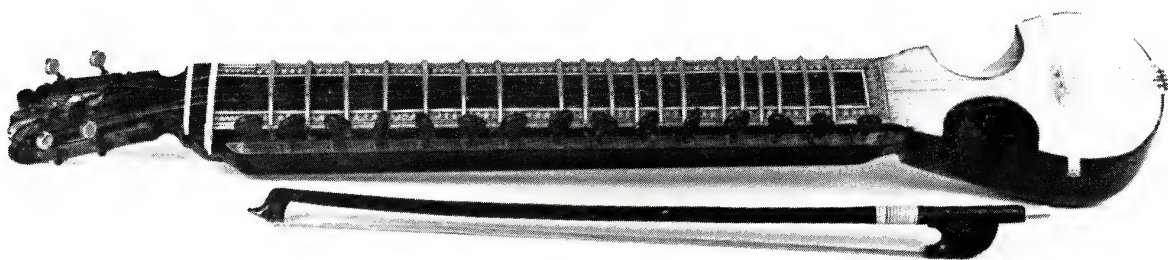
No. 2403. **Sarangi** and bow (left), northern India, early 20th century. A bowed, vertically-held instrument carved out of a single block of wood, with a parchment belly and a separate fingerboard. Used to accompany vocal music in northern India. Thought of by Indian musicians as the instrument which comes closest to imitating the human voice. The pinched body facilitates bowing and the strings are stopped on the sides using the fingernails. This particular instrument was used by a beggar-musician and shows many make-shift repairs. Three gut strings. Height, 60 cm. Length of bow, 55 cm. Foundation purchase, 1978.

No. 2947. **Sarangi** and bow (right), northern India, 20th century. A concert **sarangi** of the kind used to play Hindustani classical music. Four principal strings and seventeen sympathetic strings. Height, 60 cm. Length of bow, 59 cm. Arne B. Larson Collection.

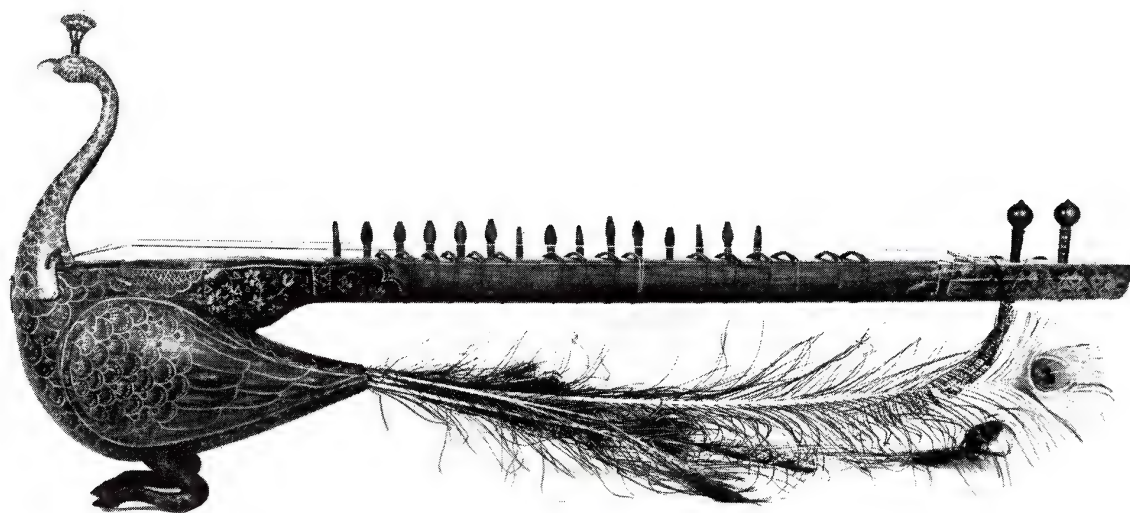




No. 1187. Sarangi and bow, northern India, 19th century. A concert sarangi with two sets of sympathetic strings. The belly is waisted on only one side. Ornamented with bone trim and stylized flowers. Three gut principal strings and twenty-four brass sympathetic strings. Height, 67 cm. Length of bow, 62 cm. Arne B. Larson Collection.

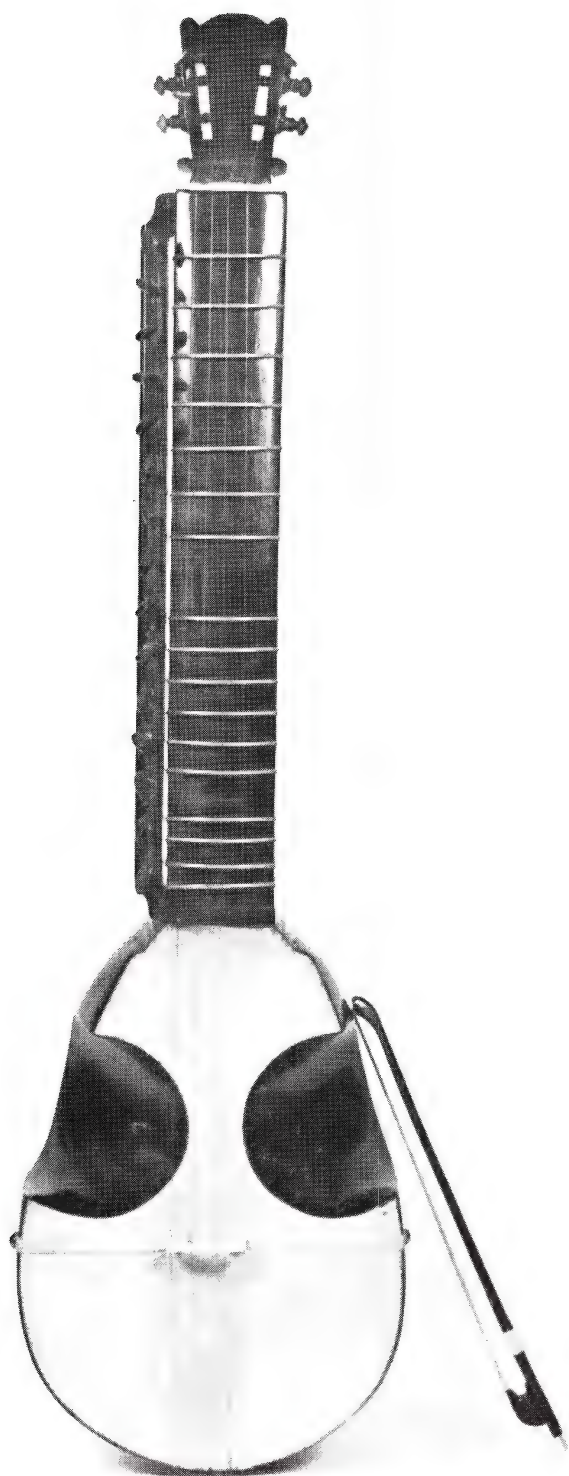


No. 2404. Esraj and bow, Bengal, India, 20th century. A long-necked, bowed instrument with movable, arched metal frets, small waisted body, and a parchment belly. Tuned in fourths and fifths and played in sitting position with the neck extending over the player's shoulder. Used for vocal accompaniment or solo playing. Most popular in Bengal. Nineteen frets, four principal strings (three brass/one steel), and fifteen brass sympathetic strings. Length, 91 cm. Length of bow, 59 cm. Foundation purchase, 1978.

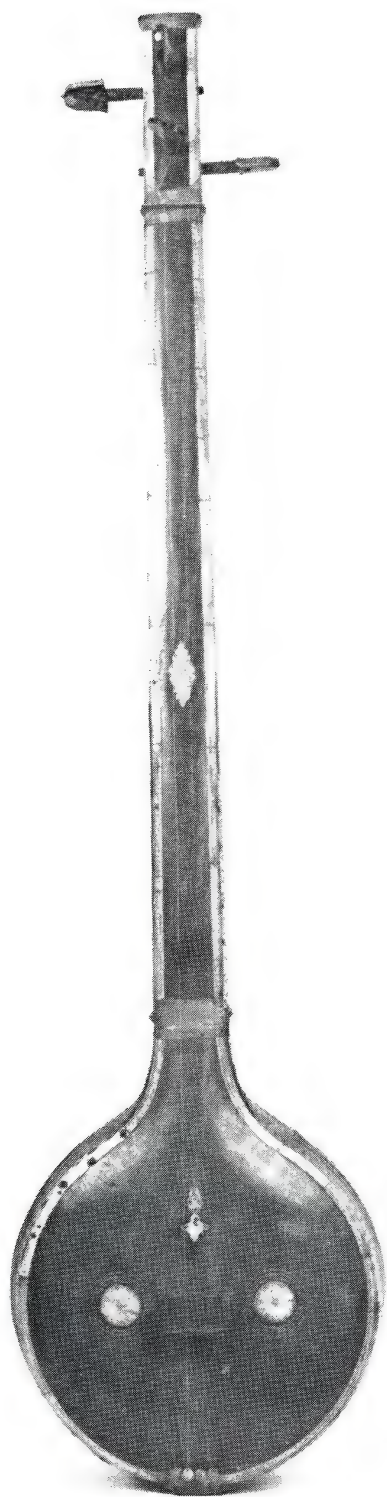


No. 2903. Mayuri, northern India, 19th century. A long-necked, bowed instrument with movable, arched metal frets, parchment belly, and a body carved, gessoed, and painted to represent a peacock, including an actual peacock bill and feathers. Essentially, the instrument is a transformed esraj and is tuned and played like that instrument. Sixteen frets, four principal strings (three brass/one steel), and fifteen steel sympathetic strings. Length, 111 cm. Formerly in the Allanson collection, Delmar, New York. Foundation purchase, Lydia and Edwin Downie gift, 1981.

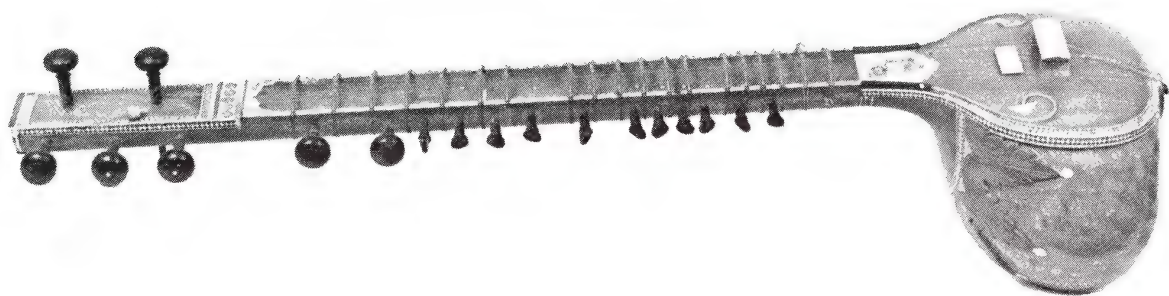




No. 2405. **Mandar bahar** with bow by H. Muntz, Bengal, India, 20th century. A long-necked, bowed instrument with movable, arched metal frets and a parchment belly, essentially a bass esraj. It is tuned like the esraj, but is played in a standing position, similar to the Western double-bass, in modern Indian orchestras. Seventeen frets, four principal strings (three brass, one steel), and fifteen brass sympathetic strings. Height, ca. 1.6 meters. Length of bow, 57 cm. Foundation purchase, 1978.



No. 1186. **Tambura**, southern India, 19th century. A long-necked, fretless instrument traditionally made of jackwood. Functions as a drone instrument. Its psycho-acoustic properties are considered the heart of Indian classical music, both Hindustani and Karnatic. A special method of plucking the open strings creates an impression of constant sound. Northern Indian **tamburas** have gourd resonators; those of southern India, like this one, are carved from wood. Inlaid with engraved ivory and bone, including a lotus bulb and two flowers on the belly. Inscribed R.M. on the neck, perhaps the initials of a previous owner. Four strings (three brass/one steel). Height, 106 cm. Arne B. Larson Collection.

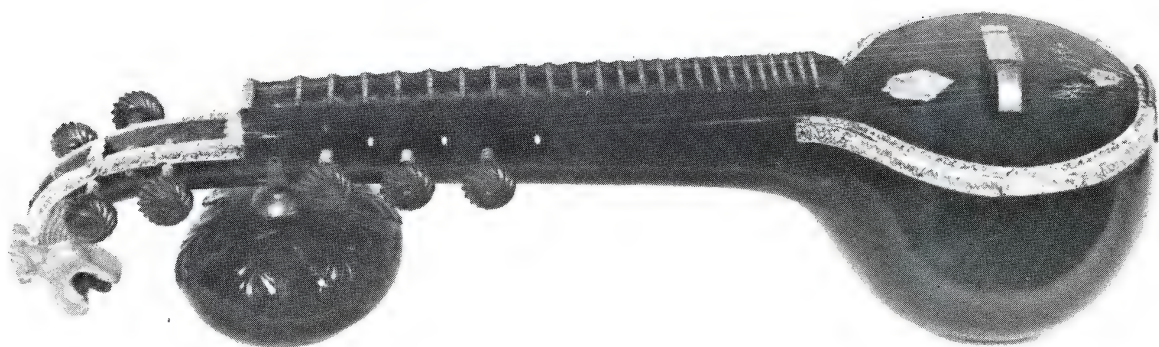


No. 1812. **Sitar**, northern India, 20th century. A long-necked instrument, common in northern India, with movable metal frets and a gourd resonating bowl. Its invention is credited to Amir Khusrau, an Islamic court musician, in the 13th century. It originally had three strings and its name comes from the Persian word, *seh-tar*, meaning “three strings.” Sympathetic strings (*tarab*) are tuned to the tones of the *raga* to be played and the arched frets are moved accordingly. Played with a wire plectrum, called a *mizrab*, worn on the index finger of the right hand. A typical ensemble includes a *sitar*, *tabla*, and a *tambura*. The back of the gourd is decorated with wood carvings of leaves and the fingerboard is trimmed with engraved bone. Nineteen frets, seven principal strings (two brass/five steel), and eleven steel sympathetic strings. Length, 119 cm. Foundation purchase, 1977.

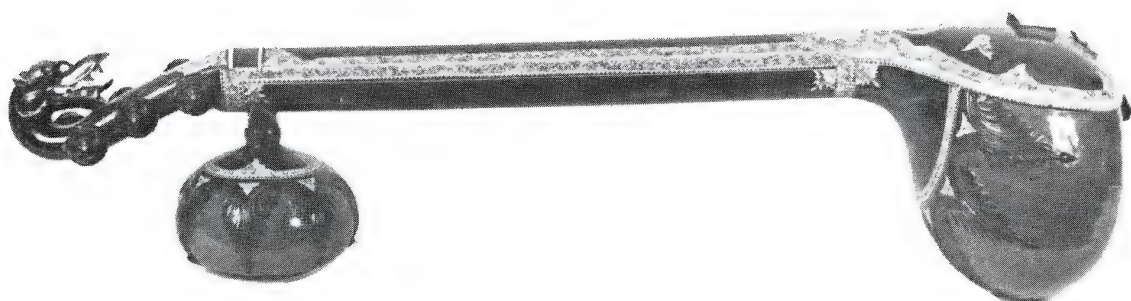


No. 2946. **Sitar**, northern India, mid-20th century. Similar to No. 1812 (above), but with a second gourd attached to the neck. Ornately decorated, with the head carved to represent a peacock. Manufactured and/or exported by Bina of New Delhi, India. Length, 132.5 cm. Arne B. Larson Collection.



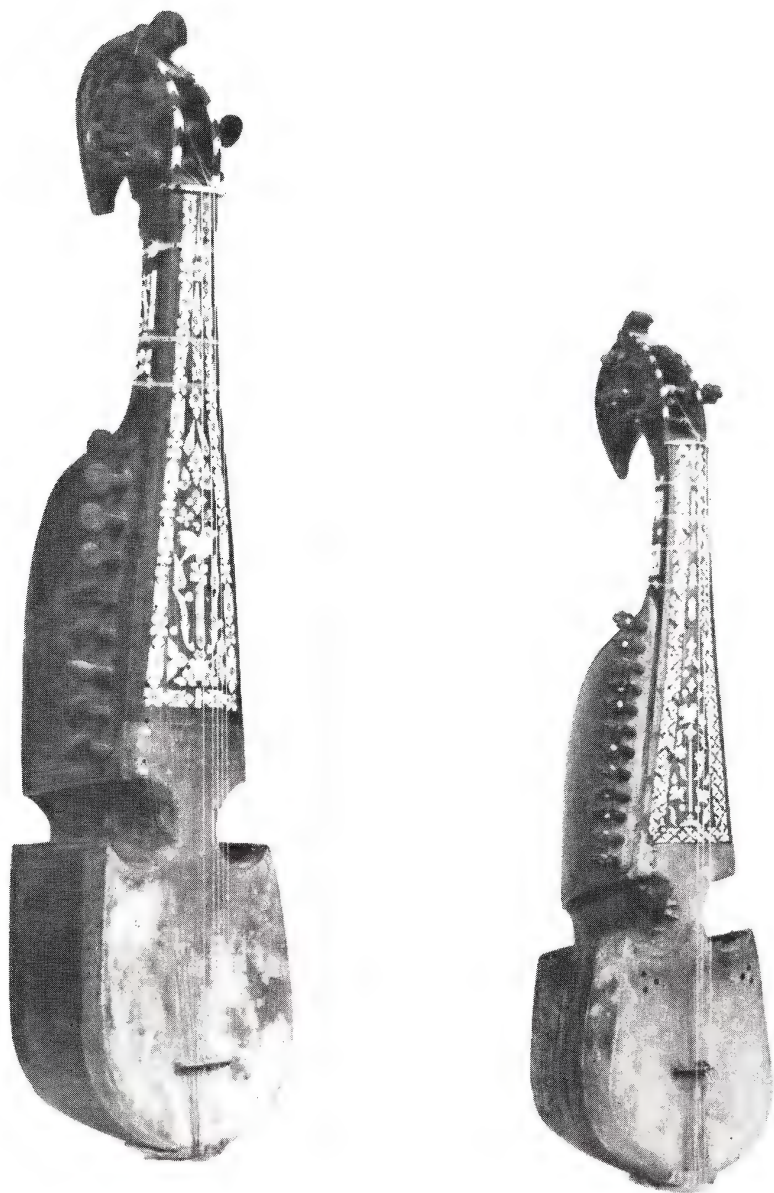


No. 2406. **Vina**, southern India, early 20th century. A long-necked, plucked stringed instrument with a one-piece body of jackwood and a gourd (a later addition) hanging from the neck. The vina is considered the most ancient of Indian instruments. It has no real fingerboard, but has two parallel, scalloped pieces of wood running the length of the neck into which the brass frets are fixed in wax. The peghead is carved as a dragon's head and the belly is inlaid with ivory, including an engraving of Saraswati, goddess of music and learning, playing a vina. The instrument is played in horizontal position by a seated musician. Twenty-four frets, four principal strings (two brass/two steel), and three steel drone and rhythm strings. Length, 109 cm. Foundation purchase, 1978.



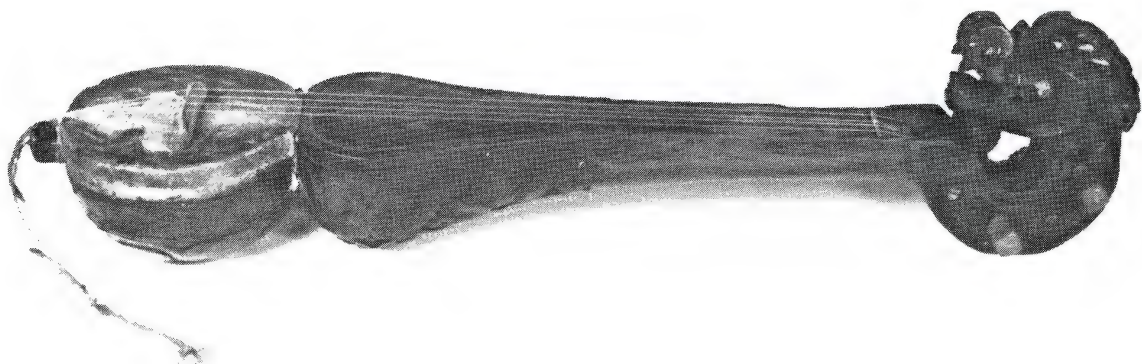
No. 2407. **Vichitra veena**, northern India, 20th century. A long-necked, plucked stringed instrument with two gourd resonators, similar in appearance and structure to the vina, but without frets. Played by stopping the strings with a cylindrical piece of glass, heavy, polished wood, or horn. Often has sympathetic strings, although this example has none. A comparatively recent instrument, similar to the *gottuvadyam*, an important solo concert instrument in southern India. Six strings (four brass/two steel). Length, 111.5 cm. Foundation purchase, 1978.



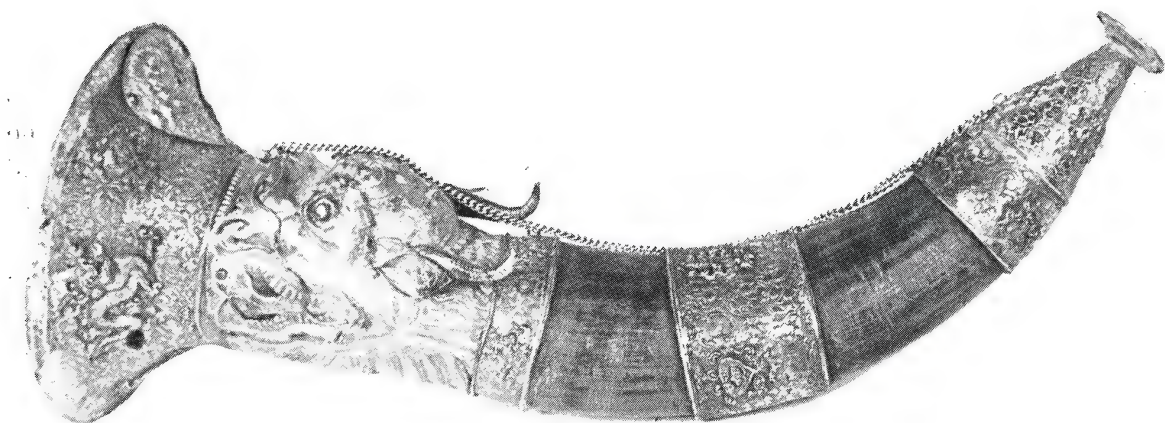


No. 1502. **Rabob** (left), northern India or Afghanistan, 19th century. A plucked instrument with a deep, waisted body carved from a single block of wood, a separate fingerboard, and a parchment belly. The fingerboard, back of the neck, and back of the body are embellished with inlaid bone, some of it representing birds and flowers, perhaps the Sufic rose. Primarily an Islamic instrument, its origins are in Afghanistan and Pakistan; in India it is played mostly in Kashmir and Punjab. The pinched belly indicates that perhaps it originally was bowed, but it is now played with a plectrum. Four movable gut frets, five gut principal strings, two steel drone strings, and twelve sympathetic strings. Length, 82.5 cm. Foundation purchase, Ringley fund, 1977.

No. 1504. **Rabob** (right), northern India or Afghanistan, 19th century. Similar to No. 1502, but smaller. Four movable gut frets, five gut principal strings, one brass drone string, and nine steel sympathetic strings. Length, 64 cm. Foundation purchase, Ringley fund, 1977.



No. 2682. Lute (indigenous name unavailable), Nepal or Tibet, 20th century. A small, double-bellied lute with two resonating chambers, the lower one covered with goatskin. The back of the instrument is covered with carvings of leaves. The sickle-shaped pegbox terminates in a dragon's head, like many Tibetan lutes. Four gut strings. The wood plectrum is attached to a cord tied to the butt of the instrument. Length, 42 cm. Foundation purchase, 1980.



No. 2352. Ngeku, Nepal, 20th century. A buffalo horn with a copper bell, ornately decorated with heavily-chased, silver cuffs, inset corals and turquoises, and a silver makura (sea monster) head. Used by the Newar caste musicians of western Nepal during memorial ceremonies for Buddhist families. The Newar ensembles consist of twenty ngeku, two pairs of cymbals, and a drum. Length, 46 cm. Foundation purchase, Mrs. Clark Y. Gunderson gift, 1977.



No. 2685. **Glaw-ng yao**, Thailand (Siam), 19th century. A tall, single-headed, hardwood goblet drum. Built from a single piece of wood, but with two distinct sections marked by a row of notches around which the leather laces that hold the head are looped. The top section is painted red, as is the inside of the open end; the lower portion is painted black. Used in ceremonial Buddhist processions, slung from the shoulders and played usually with one's hands. Although a similar instrument in the Victoria and Albert Museum is reportedly from India, Thai authorities believe that such drums were adopted and adapted by the Thai from Burma in the eighteenth century. Height, 87.5 cm; diameter of head, 24 cm. Foundation purchase, Rawlins fund, 1980.





No. 2683. **Máhōrá thérk**, Thailand (Siam), 17th century. A drum of cast bronze. The top is decorated with concentric circles and a twelve-pointed star, the latter perhaps representing the signs of the zodiac. Mounted along the edge of the top are four groups of three tiered frogs; along the incurved side is a procession of three elephants (one missing), three snails, and a lizard. Used in rain ceremonies to invoke the spirits of the clouds. Frogs and snails are associated with the rainy season and the reverberation of the instrument suggests thunder. In performance the drum is suspended from a large stand with ropes through the handles. It is played with a pair of padded bamboo or hardwood sticks. Height, 49 cm; diameter of top, 67.5 cm. Foundation purchase, Rawlins fund, 1980.

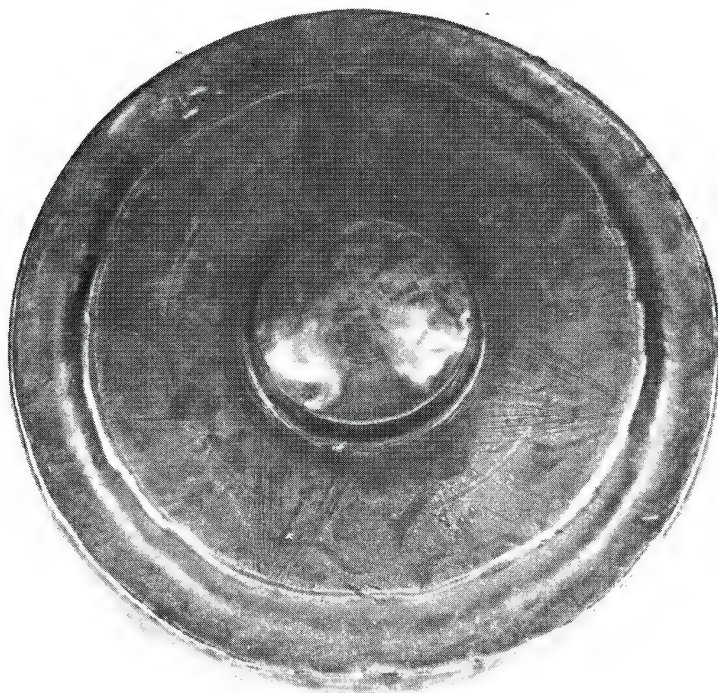


Detail of the tiered frogs and the decorative bands cast in the top and sides of the instrument.



The procession of three elephants (the third one missing), three snails, and a lizard.



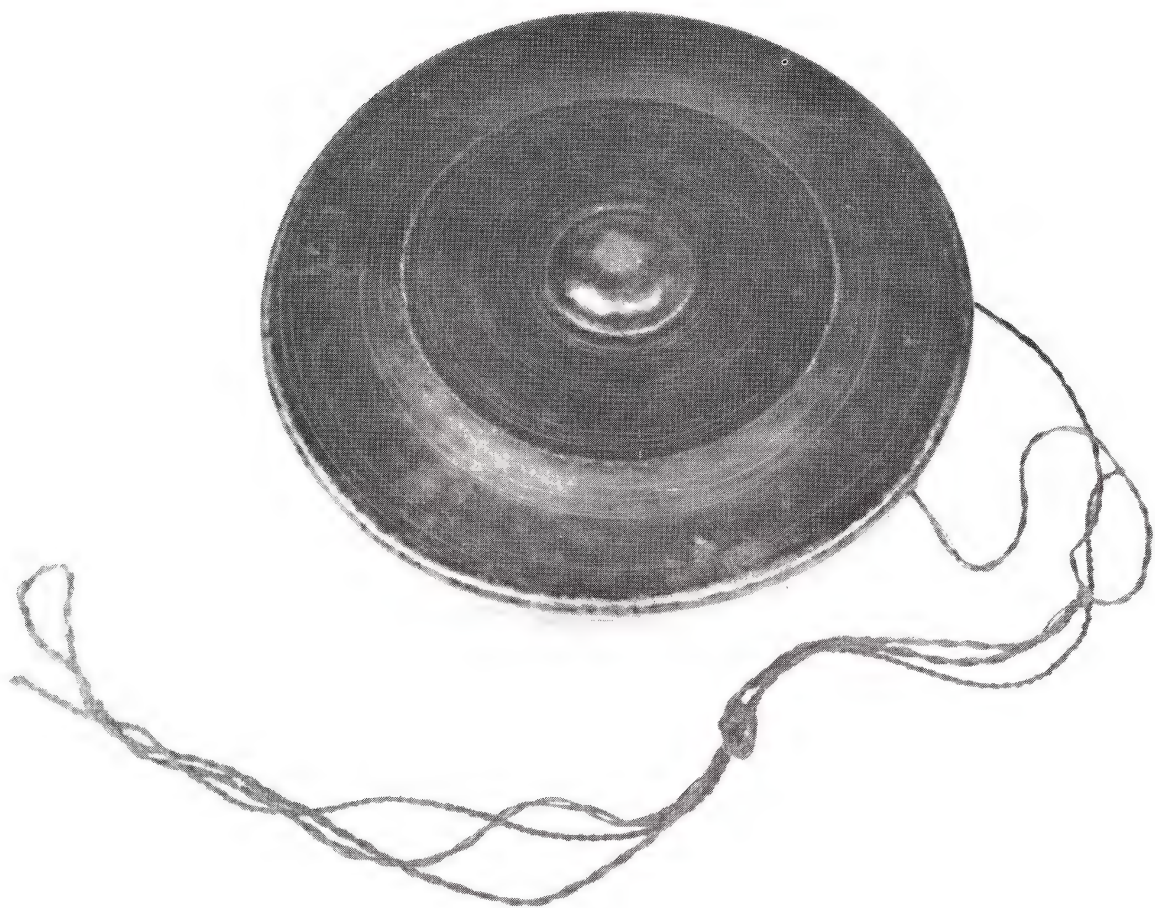


No. 2432. **Kháw-ng**, Thailand (Siam), 19th century. A small, knobbed gong of bronze. When played, it is suspended by a cord which passes through two holes in the circular rim (**chàt**), which is at right angles to the main surface. Struck on the knob with a padded beater. This particular instrument has a five-pointed star engraved on its face. Diameter, 15.5 cm. Arne B. Larson Collection.

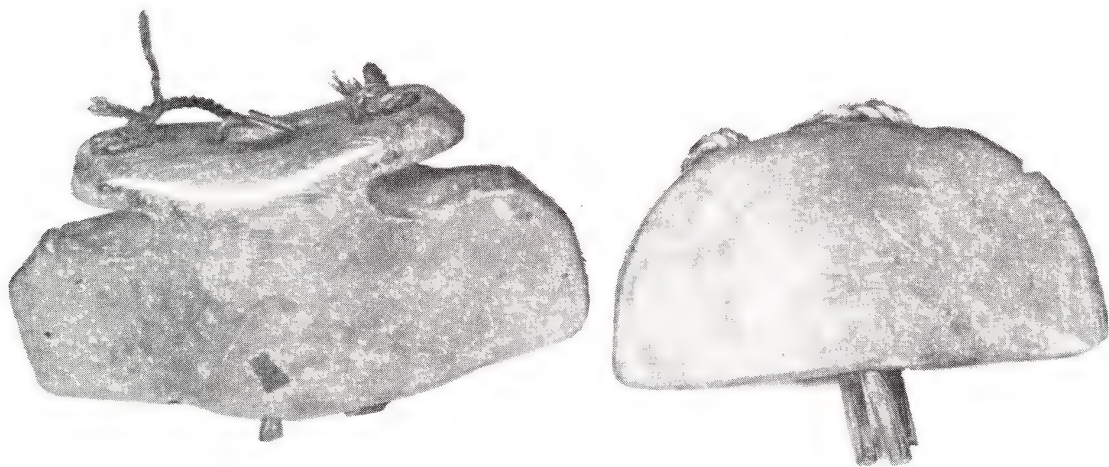


No. 2434. **Kháw-ng**, Thailand (Siam), 19th century. Similar to No. 2432, but larger and without decoration. Diameter, 23 cm. Arne B. Larson Collection.





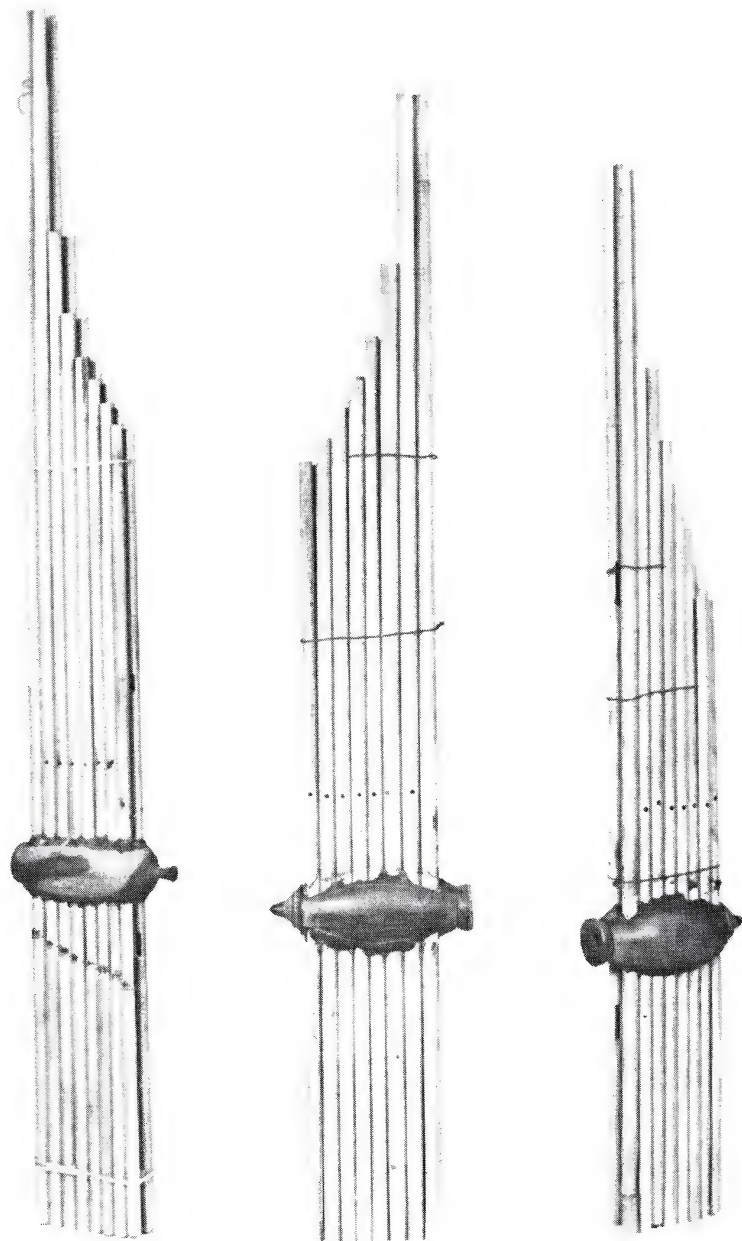
No. 1256. **Kháw-ng**, Thailand (Siam), 19th century. Similar to No. 2434, but larger. Diameter, 27.5 cm. Arne B. Larson Collection.



No. 1252. **Po-ng la-ng**, Thailand (Siam), 19th century. An anvil-shaped bell carved from a single piece of hardwood, with one wooden clapper. Bells like this are hung around the necks of cattle and other domesticated livestock. Height, 9 cm; length, 19.5 cm. Arne B. Larson Collection.

No. 2944. **Po-ng la-ng**, Thailand (Siam), 19th century. A half-moon-shaped bell similar to No. 1252, but with three wooden clappers. An illegible inscription is burned into one of the inside surfaces. Height, 8.5 cm; length, 17.5 cm. Arne B. Larson Collection.





No. 2563. **Khae-n** (left), northeastern Thailand (Siam), mid-20th century. A free-reed wind instrument with two parallel rows of bamboo tubes, brass reeds, and a hardwood windchest traditionally made of **mai-bradoo** or **dakian** wood sealed with beeswax. Instruments with sixteen tubes (**khaen baet**) indicate 20th-century manufacture; those with fourteen tubes (**khaen jet**) date from the 19th century. Used as a solo instrument or to accompany traditional singing. Sixteen bamboo tubes. Height, 97 cm. Foundation purchase, 1979.

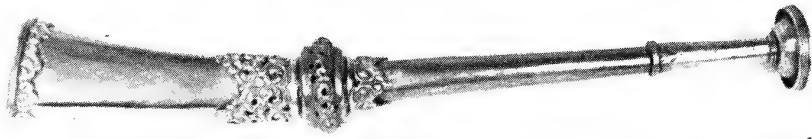
No. 1260. **Khae-n** (middle), northeastern Thailand (Siam), mid-20th century. Similar to No. 2563. Height, 88 cm. Arne B. Larson Collection.

No. 2945. **Khae-n** (right), northeastern Thailand (Siam), mid-20th century. Similar to No. 2563. Height, 82 cm. Arne B. Larson Collection.



Nos. 2333/4. **Rag-dung**, Tibet, 19th/early 20th century. Long copper horns, with decorative brass cuffs, used for Buddhist ritual music. Played as part of the monastery ensemble or by themselves, the **rag-dung** are always sounded in a pair and function as drones. Built in three sections, which telescope into one another. When fully extended, the horns are 1.7 meters long. Foundation purchase, Mr. and Mrs. Arnör J. Larson gift, 1977.

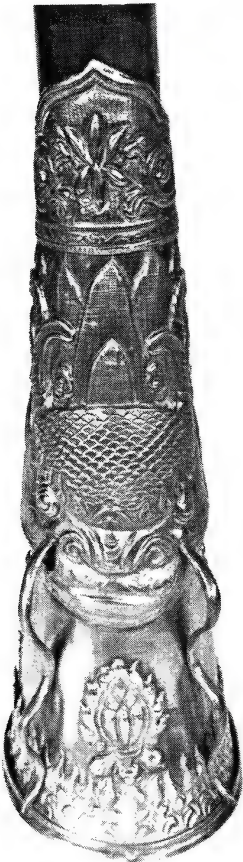




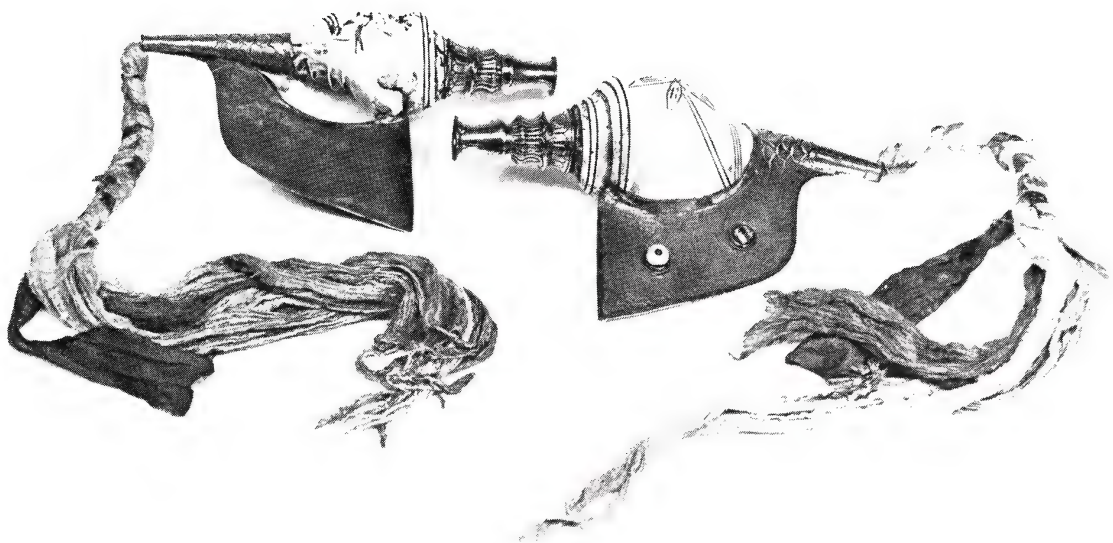
No. 1375. **rKangling**, eastern Tibet, 19th/early 20th century. A short horn used in Buddhist ritual music. Although it is made of brass, with silver cuffs (flame motif), its prototype was made of human bone (see No. 1482). The **rkangling** is always played in a pair, like all Tibetan wind instruments, and its function is similar to the **rag-dung** (Nos. 2333/4), despite its higher register. Length, 34 cm. Foundation purchase, Ringley fund, 1976.



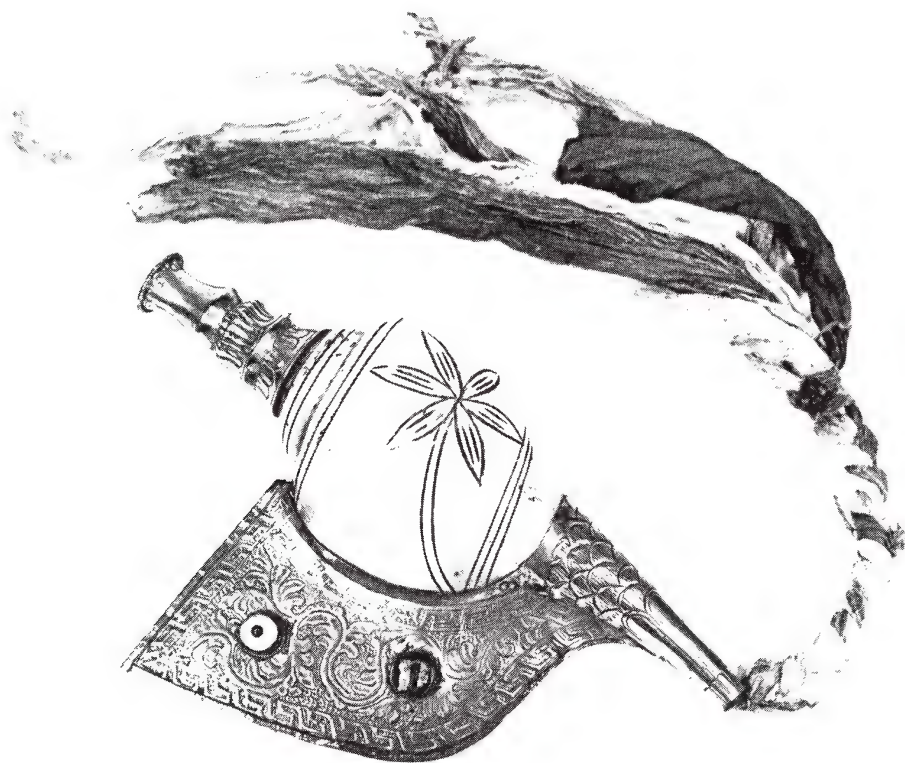
No. 1482. **rKang-dung**, Tibet, 19th century. A short horn of human thighbone (femur) with a leather cuff. The use of human bone is an important mystical symbol of man's mortality. The instrument's function is identical to the **rkangling** (No. 1375). Length, 34 cm. Foundation purchase, Ringley fund, 1976.



No. 1491. **Dbang-dung**, Tibet, 19th century. A short copper horn with brass trim. Designed to represent a mythical dragon important in Tibetan cosmology, symbolizing flight from the body and enlightenment through the use of sound. Its function is identical to the **rkangling** (No. 1375). Length, 36 cm. Foundation purchase, Ringley fund, 1976.



No. 1370 a/b. **Dung-dkar**, Tibet, 19th century. A pair of conch-shell horns used in Buddhist ritual music. Conchs are associated with water and rain spirits. A lotus flower is carved on each shell. The plaited, multi-colored cloth streamers represent rainbows. The decoration of the brass mouthpipes and the top of the brass flanges continues the water motif, including scales typical of aquatic life. Insets of red coral and turquoise. The instruments function like the *rkangling* (No. 1375). Length, 30.5 cm. Foundation purchase, Ringley fund, 1976.



Close-up of the engraved flower and the elaborate repoussé work on the brass surfaces.

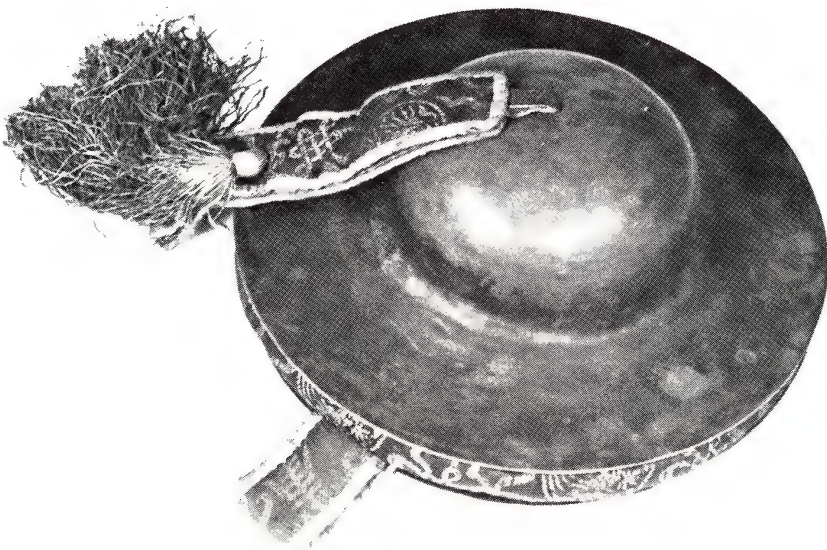




No. 2584 a/b. rGya-gling, Tibet, late 19th century. A pair of double-reed instruments used in Buddhist ritual music. Hardwood bodies with conical bores and flaring bells of copper with heavily-chased brass trim. Silver bands inset with coral and turquoise. The rgya-gling are the only melodic instruments in the monastery ensemble. Their function is to improvise modally over the amodal accompaniment of the horns. Seven finger holes. Height, 42 cm. Bell diameter, 18.5 cm. Foundation purchase, 1979.



No. 1383. **Tod rnga**, eastern Tibet, 19th century. A shaking drum used by shamans of the Bon religion to frighten evil spirits. The practice was also incorporated into the Buddhist ritual, along with other aspects of the Bon culture. Made of two human crania, joined by a silver band decorated with four, small gilt skulls, two pieces of red coral, and a piece of turquoise. Human skin, painted green on this example, is traditionally used for the membranes. Cloth streamer made of orange cotton, purple silk, and green silk. Two small stones (one missing) are sewn inside of pieces of silk cloth attached to cords and are swung back and forth to strike the membranes. Like the **rkang-dung** (No. 1482), the drum has significance as a symbol of man's impermanence. Size of oval-shaped membranes, ca. 10.5 x 13.5 cm. Foundation purchase, Ringley fund, 1976.



No. 2328. **Rol-mo**, Tibet, 19th century. A pair of brass cymbals with handles made of blue silk embroidered with gold thread. The cloth pad, which separates the cymbals when not in use, is edged with a similar brocade. Although contradictory photographic documentation does exist, cymbals with large central bosses, like these, are generally played vertically, while those with small bosses are usually played horizontally. Diameter, 29 cm. Foundation purchase, 1977.



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## DEDICATION

This volume is dedicated to Dr. Grace L. Beede, beloved Professor Emerita of Art and Classics at the University of South Dakota. A member of a pioneer Vermillion family, Dr. Beede graduated summa cum laude from USD in 1926. Although now residing in Capitola, California, with her sister, Helen, she maintains close ties with both her home town and her alma mater. She served as Alumni Association recorder for 20 years. She was a founding Trustee of The Shrine to Music Museum Foundation (1973), served as Secretary of the Foundation until 1979, and was elected as one of the Foundation's first two Honorary Trustees in 1981.

Dr. Beede's influence on the arts in South Dakota, both as a teacher and as a patron, has been profound, and we are proud to recognize her contributions in this small way.

**Thomas E. Cross** is a Research Assistant at The Shrine to Music Museum. He received his B.A. degree in English from the University of Toronto, Ontario, Canada, in 1977 and is a candidate for the M.M. degree in the history of musical instruments at The University of South Dakota. He plays jazz and classical guitar and is a member of the American Musical Instrument Society.







**BACK COVER PHOTO:** No. 2618. Mi gyaun, Burma, 19th century. Carved to represent a crocodile. Three strings, ivory pegs shaped like lotus bulbs, decorated with colored glass and gold paint. Foundation Purchase (Beede Fund), 1979.

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